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τοῦ πατρὸς ἐξῆλθον; vs. 28, *ἐξῆλθον παρὰ τοῦ πατρὸς* for WH *ἐξῆλθον ἐκ τοῦ πατρὸς*. Vs. 24 is a considerable omission (*ἔως ἅρτι οὐκ ἤτησατε οὐδέν*), later inserted after vs. 30 by an editorial hand. The eye of the scribe in copying caught the second *ἐν τῷ ὀνόματι*, overlooking the words following the first *ἐν τῷ ὀνόματι*. In fact the insertion following vs. 30 begins with these last words.

Possibly the original scribe was less skilled or exercised less care, since at least two corrections appear. In ch. viii. the reading is that of WH including the marginal reading in vs. 14. Usual abbreviations of the divine name appear (also *αὐτῷ*, 8:17) in both fragments. Indices verborum and of passages discussed together with cross-references to previous volumes appear, together with table of papyri.

WALLACE N. STEARNS

LEBANON, ILLINOIS

Octavia. With Introduction and Notes by CLARA LOUISE THOMPSON. Pp. xxxiii+77. Boston: The Stratford Company, 1921.

This play offers an especial appeal to students of the Latin Drama. Its uniqueness, as the only extant specimen of the Praetexta; its characters, already known to us in Roman history; the liberties taken with time and place in order to present historical persons and events in dramatic form; the question of authorship; the peculiarities of style and versification, all contribute to the fascination of its challenge. Opinions of its merit range from "the best Latin tragedy extant" to Lipsius' *a puerō aut pueri saltē modo conscripta*. It is strange that it has not been published before with English helps.

The editor, formerly connected with Rockford College, now is professor in Shorter, where she is trying to inspire among southern girls something of her own enthusiasm for the classics. Her aim in this book, she states, is "to treat the subject chiefly as a drama with the main interest centering around the study of character and the features of heredity, background and atmosphere." The introduction, aside from a brief view of the historic setting and the metres, deals chiefly with answer to the question "Why Study Drama?" It is, she thinks, "related to life much as education to experience. . . . It gives in a kind of predigested form insight gained by another's experience and thought," and she finds in the Octavia "a play which lends itself admirably to study from the point of view here presented."

The text is Richter's, with some changes of punctuation and a few variations which are listed in an appendix. In some cases, of course, no satisfactory reading has been found.

The notes are not voluminous—about 33 pages (in smaller type) for 40 pages of text. There is relatively little direct translation. Myths receive generous attention, some having a half-page each, and Electra a full page. About a page each is given also to *nomen Augustum* 251, *divusque pater* 286 and *parens* (Cornelia and her jewels) 882. For the most part, however, notes are brief and bear on the difficulty of the passage. Occasionally a bit of dry humor is seen, as in the characterization of *nutrix* 34 as "a sensible

bromidic person"; "*Noblesse oblige* was an idea in the education of Nero which he had not assimilated" 574; "a little habit of hers," on *praeferens facem*, 594.

Dr. Thompson evidently has given her subject thorough study. While we may not be able to agree with her at all points—e.g., that all the Senecan tragedies are based upon Euripides, p. viii; that *Siculum mare* 516 refers to Actium; or the sense given to *impia face* in note on 50—we see in it all evidence of interest and painstaking care.

Failure of the publishers to send an expected final proof has resulted in leaving a number of typographic blunders—e.g., the reference to Ovid in note on v. 7 should be Met. XI. 410; *mutua face* occurs in v. 50, not 59 as in the notes; *superatus* in 519, not 510; Octavia's words referred to in note on 594 begin 23, not 123; misspelled words are metonymy, note on 679; *Senecae* on 696; *coniugis* on 722—besides a number of errors in punctuation.

This little book should meet a welcome from teachers and students of the Latin Drama.

H. M. KINGERY

WESTERVILLE, OHIO

PRELIMINARY NOTICE

THIRD ANNUAL MEETING
AMERICAN CLASSICAL LEAGUE
July First and July Third, 1922
BOSTON, MASS.

The third annual meeting of the American Classical League will be held in connection with the annual meeting of the National Education Association in Boston at three o'clock Monday afternoon, July 3d, 1922. The place of the League meeting will be historic Faneuil Hall.

The Council of the American Classical League will meet at ten o'clock Monday morning, July 3d, in Room A, Copley Square Hotel (not the Copley Plaza Hotel), Boston.

The Advisory Committee on the Classical Investigation will meet at ten o'clock in the morning and again at three o'clock in the afternoon of Saturday, July 1st, in Room A, Copley Square Hotel (not the Copley Plaza Hotel), Boston.

Copley Square Hotel is on Huntington Avenue and is one block distant from Copley Plaza Hotel. Copley Square Hotel will be the headquarters of the American Classical League. The accommodations are excellent and the rates will be very reasonable to all members of the American Classical League who come. It is desirable to secure reservations well in advance of July first, preferably by June fifteenth.

Later announcements will give exact details as to hotel accommodations and programme.

ANDREW F. WEST
President, American Classical League